

NEWS & NOTES



UMBRELLA NEWS

Umbrella visited one of the great umbrella shops of all time, the James Smith & Sons Ltd. establishment at 53 New Oxford Street in London, founded 153 years ago. This is Umbrella Heaven, nirvana for others.

■ A new **Shower Songbook** by Steam Press (honest) overflows with such songs as *Singing in the Rain*, *Over the Rainbow*, and *Ol' Man River*. The book is designed to drip dry from your showerhead. \$4.95 from Steam Press, 16 Walden St., P.O. Box 16, Cambridge, MA 02140.

■ The Pentagon's Uniform Board has pondered the problem of whether soldiers in uniform should be allowed to carry umbrellas. Their decision: It's too sissy-looking for male soldiers to carry umbrellas, but it's OK for female soldiers! Let them get wet and show how macho they are!

ART & POLITICS

End of the Rainbow, an anti-nuclear exhibition of artworks from North America and Western Europe are on view at Franklin Furnace from 30 November through 24 December. *End of the Rainbow* is the culmination of a three-part project organized by the Sisters of Survival (S.O.S.), an anti-nuclear performance art group.

■ The School of Visual Arts in New York has had a series of interviews called *Art/Life/Politics*, including George Segal being interviewed, as well as a panel discussion of "The Political Content of Art" with participants: Marshall Berman, Eric Fischl, Jenny Holzer, Craig Owens and Lucio Pozzi.

WOMEN

The Women's Interart Center in New York City had an exhibition of Women Artists of the Southwest 12 Sept. - 21 Oct. 1983.

■ Xchanges, artists' gallery & studios in Victoria, B.C. had a group exhibition of seven women artists of Xchanges, who had not been familiar with each others' work before. The exhibition occurred in October. Address is 951 No. Park St., Victoria, BC V8T 1C4, Canada.

■ The House of Women: A Conference of Feminist Art & Culture in the '80s was held at California State University, Long Beach, 4-6 November 1983. In the summer of 1984, *Women's Art & Culture in the '80s* will be published, including conference papers, solicited papers and architectural design submissions. Available in summer 1984.

■ **At Home** by Arlene Raven, celebrating a decade and more of feminist art in Southern California, 1970-1983 with major essays on feminist art, index, bibliography, chronology and 100 black and white reproductions, is available from Long Beach Museum of Art Bookshop, 2300 East Ocean Blvd., Long Beach, CA 90803. \$12.95 per copy plus \$1.65 tax (Calif. residents only) plus \$1.50 for first class shipping per copy.

■ **WOMEN & ART:** Conference at the Third Eye Centre in Glasgow, Scotland, 9-11 March 1984. Topics to be covered are history, imagery, education, risk-taking criticism, working the system, women with disabilities, women's materials, the ghettoizing of women's art, networking, etc. Speakers will include Lisa Tickner, Susan Hiller, Liz Lydiate, Alexis Hunter, Griselda Pollock, Jenni Lomax, Mary Kelly and others. There will be video, performance, films and other documentation. For more information, contact Hilary Robinson, Third Eye Centre, 350 Sauchiehall St., Glasgow G2 3JD, Scotland.

■ Mary Beth Edelson has had a recent show of her new paintings at A.I.R. Gallery which are monumental in scale and theme interplaying historical cultural references with urgent contemporary issues. A catalog of recent paintings entitled **New Work: An Ancient Thirst and a Future Vision** published by Carnegie-Mellon University, 1983, with essays by Elaine A. King, Donald Kuspit and Mary Beth Edelson is available at A.I.R. Gallery, 63 Crosby St., New York, NY 10012.

INTERMEDIA PERFORMANCE

The New Wave Festival at the Brooklyn Academy of Music has included **The Gospel at Colonnus** directed and adapted by Lee Breuer with music by Bob Telson, using the Five Blind Boys of Alabama and 3 other well-known gospel groups.

The same festival hosts **Victory over the Sun**, directed by Robert Benedetti, director and professor at the School of Theater at Calarts

■ Poetry Pure and Applied: Angels of Fire II was held in London at the Cockpit Theatre from 9-13 November and again from 16-20 November. On 18 November

there was a Sound Poetry workshop presented by Paula Claire on how to perform from texts and natural objects, as well as a performance by Graham Harthill, Bob Cobbing, Clive Fencott, Steve Moore (in trio) with others also participating.

■ **Eat it Up**, Posturbans' magazine of Art and Culture and *Over the Edge*, the experimental media mixing program on KPFA in Berkeley, California presented a radio/print simulcast on 24 Monday 1983 for five hours, 2-7 a.m. The audio portion live on radio was accompanied visually by an issue of the magazine. For more information, write Eat It Up, 1649 Dwight Way, Berkeley, CA 94703.

■ Experimental Intermedia Foundation sponsored concerts by composers, intermedia events with participation of Yura Adams, Jim Pomeroy, Krzysztof Zarebski and John King, Phil Niblock and many more during November. For more info, write to 224 Centre St. at Grand, New York, NY 10013.

RUBBERSTAMPS

The Semi-Annual Rubber Stamp Convention will be held on 4 December at The Paper Rabbit parking lot in Montrose, California from 11-4 p.m. Included will be Good Impressions, Stamp Happy, Stampendous, Best Impressions, Rubber Soup, Hippo Heart, Stamp Out, Rubber Duck, Leavenworth Jackson and much more.

■ Good Impressions has a new catalog with 200 new stamps being offered—and lots of new Umbrella rubberstamps too. \$2.00 from P.O. Box 7000-677, Redondo Beach, CA 90277.

■ Best Impressions has a new stamp catalog from P.O. Box 4359, Burbank, CA 91503.

■ "Arty New Life for the Resilient Rubber Stamp" by James Joseph in *Ford Times* for October 1983. Illustrations are by Shirlee Frank. There is a list of sources where to buy rubberstamps, and a list of some books and periodicals. An article for popular consumption, but good propaganda for the cause.

■ **Rubberstampmadness** for October/November has a new series on Inks, a discussion of the L.A. Convention, catalogs in review, the envelopes of the month, mail art news from Bill Gaglione, and so much more. 6 issues for \$10 from Rubberstampmadness, P.O. Box 168, Newfield, NY 14867.

ART & MONEY

Manet's *La Promenade* from the collection of Paul Mellon fetched a record \$3.96 million, a record at Christie's in late September. At the same auction, a Cezanne still life of a plate of pears and a white sugar bowl was sold for \$3.96 million, from the collection of Henry P. McIlhenny, just short of the highest price previously paid for a Cezanne.

- An important American landscape painting that scholars had long thought was lost or destroyed was sold for nearly \$2.75 million to a Texas art museum after it was found in a Washington home. *The Hunter's Return* by Thomas Cole was sold to the Amon Carter Museum in Fort Worth.

- Franz Kline's *Harleman*, an outsized, exuberant 1960 black-and-white abstract, sold for \$506,000 at Christie's, the highest price ever paid for a Kline work, bought by Shigeki Kameyama, the Tokyo collector-dealer.

- Mark Rothko's *Black, Maroon and White*, a huge 1958 abstract measuring 9 x 13 feet, was sold for a record \$1,815,000 to the same Shigeki Kameyama at Sotheby Parke Bernet. This was the highest auction price ever paid for a post-World War II painting, for an Abstract Expressionist painting and for a work by the artist.

- More than 80 sculptures by Auguste Rodin worth an estimated \$7 million have been given to the Metropolitan Museum of Art and the Brooklyn Museum by Iris and B. Gerald Cantor. There is an additional \$5 million given in cash for the completion and endowment of its Southwest Wing.

- The acting director of the Institute of Museum Services says her agency's budget of \$20.1 million is too large and her \$57,500 salary is too small. She thinks government should spend a "lot less money" on the arts. As for museums, she thinks they "are wonderful things to spend money on," but, "I'd prefer that they were funded with private dollars."

- The Christian Science Monitor had a special section devoted to "American Business and the Arts" on 7 November 1983.

ART STATISTICS

A recently released National Endowment for the Arts study discloses that one in four U.S. artists live in the top five metropolitan areas and 17% reside either in New York City or the Los Angeles/Long Beach area. These areas have the largest number and highest rate of resident artists of any urban region in the nation.

The 10 leading areas in concentration of

artists are New York, Los Angeles/Long Beach, Las Vegas, San Francisco, Honolulu, Austin, Seattle/Everett, the Washington, DC metropolitan area, Boston and Tucson.

The study also shows that the people calling themselves "artists" has increased by 81 percent. The South saw the largest gain in artistic population and California has taken over the top slot with the largest number of artists (176,000). The state with the largest number of women in its "artist labor force" is Iowa; the city, Kansas City.

- Business support of the arts has made a significant increase. When cash gifts from corporations, grants from business foundations, assignment of business volunteers to arts organizations and the payment of expenses by businesses is all added up, the total business contributions to the arts totaled \$506 million in 1982 compared with \$385 million in 1981, an increase of 32 percent.

Businesses headquarters in the Middle Atlantic states provided 55% of the total support to the arts in 1982, businesses in North Central states give 15%, businesses in the West Pacific States give 14% and businesses in the South contributed 12%.

- The final appropriation for the NEA is \$162 million, nearly \$20 million above the Senate figure, and \$37 million more than Reagan asked for. The NEH did equally well with a total of \$140 million. The IMS went up to \$20.150 million.

WILD ART

Hanne Lauridsen, who was born in Denmark and now lives in Amagansett, uses onions as the theme of her work. He onions as the theme of her work. Her largest project to date is the "onionization" of La Jolla, California with video and performance pieces, exhibitions, and appearances on talk shows to "raise the audience's consciousness" on the subject. She believes that "we need more tears in the world".

Now she has continued *The Onionization of The Big Apple* from 11 - 16 October. Dressed in an onion costume, many colors and seven layers of clothes, she had a schedule of performances in New York City and was interviewed on National Public Radio. She hopes to find a space to recreate *The Onion Universe* and *The Onion Museum* in New York City with paintings, prints, handmade paper with onionskin drawings, artists' books, sculptures, sounds, performances by the artist and the audience, drawings and words written directly on the wall, photographs and videotapes. For more information, write to Hanne Lauridsen, P.O. Box 1260, Amagansett, NY 11930.

- Washingtonians in need of a new self-image can now do it themselves, with professional help. For \$38 they can attend the Smithsonian Institution's four-hour course, *The Quick Self-Portrait*, which was held on 30 October. "Working from Polaroid photographs taken in class, participants produce three finished large scale drawings in realistic, expressive and fantasy or mythical modes of representation.

- James Pridgeon, an artist in Seattle who is NASA's principle investigator for a program on artists in space, has proposed an outer-space sculpture, a large inflatable large enough to be seen 200 miles from earth. Pridgeon has sent letters to organizations and leading art figures around the country to assess the interest in the artist program in outer space.

- New York City intends to use decals on the abandoned buildings along the Cross Bronx Expressway as an easy way to beautify blight. With color decals for curtains, blinds and flower pots on windows of empty tenements to make them look occupied—eyesores to the surrounding neighborhoods—are supposed to make occupants of the neighborhood cheerful, driving off vagabonds. But this new application of decals seems to show Government's disinterest in struggling neighborhoods, with its desire to hide unpleasant realities.

LOST & FOUND

The British Museum said it plans to return to Egypt a missing piece of the beard of the Great Sphinx. The fragment of the limestone beast has been out of sight in the museum's basement for most of the past 165 years. A museum director said negotiations with Egypt's Culture Ministry were under way for a "long-term loan" of the two-foot-high treasure. However, the London Times said there would be no attempt to reattach it to the Sphinx.

- Five Rembrandt etchings stolen earlier this year from collections in Syracuse and from the National Art Museum of Canada in Ottawa were discovered recently at the Grand Central Terminal in New York City. The prints are worth about \$500,000. The International Foundation for Art Research in New York City received a tip and witnessed the recovery of the etchings. The foundation publishes *Stolen Art Alert* for museums, collectors and law enforcement agencies. The culprit is a white-gloved forger who visited Syracuse and Ottawa apparently doing "research".

- A retired Long Beach couple have had a pair of paintings by Grandma Moses hanging in their living room for the last 28 years. The two works, worth \$75,000,

are **Sugaring Off Maple** and **Church in the Hills**. No plans have been made to sell them.

SCULPTURE NEWS

New English Sculpture of Kate Blacker, Bill Culbert, David Connearn, Chris Drury, Martin Fidler, Antony Gormley, Martin Rogers and Yoko Terauchi were shown from 27 October through 30 November at the Puck Building in New York City, curated by Simon Cutts of Coracle Press Gallery in London.

- Laura Audrey, an art teacher at Black Hills State College, with the help of 8 volunteers built 2,750 bales of hay into a sprawling "Hay Spiral Galaxy" in 6 days and 6 nights. It has an Egyptian pyramid-like center and two curving arms that move outwards like the tails of a whirling comet. 9 bales high at its peak, it covers several acres. Charles Christopher Mark in his **Arts Reporting Service** suggests a title such as **Star Grazing or Lost in the Steers**.

- Denver is up in arms about a 3,000 pound, multi-colored metal sculpture that satirizes the Western myth of cowboys and Indians, by none other than Red Grooms, who was commissioned to do the piece a year ago by Donald F. Todd, a Denver oilman. Grooms has cowering Indians and arrows all over the place and giant handguns firing bullets that are frozen in the air.

Indians are outraged over the depiction of Native Americans as a bit insensitive, demonstrating a demeaning idea of what the Indians were. Feminists see it as trivializing violence.

Shoot-out, as the piece is called, has already been evicted once. It has first been placed in the plaza of an office and condo complex near the University of Colorado's downtown Auraria campus, but the tenants objected to it on the ground of scale, not politics, and demanded its removal. It was then moved to a traffic island, where the island was landscaped with concrete steps and seating areas, but it was deemed inappropriate. If the city does not resolve the problem, the Denver Art Museum will gladly embrace it as one of the major acquisitions of the museum of the last several years. In fact, it now will be housed in the sculpture garden of the Museum. It is controversial, but the responsibility for all this is in the hands of the person who administered the project from the beginning and then did not monitor it properly, or at least prepare the community for the "shock".

PUBLIC ART

Claes Oldenburg has been commissioned to produce a piece for the new Dallas Museum of Art. The piece will be indoors

and is called **Stake Hitch**. The Stake will rise 16 feet above the gallery floor with a connecting rope to the ceiling extending the entire height of the 40-foot vault in which it will be installed.

- International Water Sculpture Competition for the 1983 World's Fair at New Orleans selected 13 winners, chosen by an international jury, to be displayed 12 May to 11 November 1984. The competition was run by Lee Kimche formerly head of the U.S. Institute of Museum Services. For more information, write Visual Arts, c/o Expo, P.O. Box 1984, New Orleans, LA 70158.

- The Public Art Fund Inc. has in its second Newsletter for Fall 1983 a discussion of Claes Oldenburg's **Batcolumn**, James Rosenquist's **Star Thief**, George Segal's **Gay Liberation**, Isamu Noguchi's **Shinto**; Richard Serra's **Titled Arc**; Robert Arneson's **Portrait of George**; and Maya Yang Lin and the **Vietnam Veterans Memorial**. These controversial sculptures are discussed and lessons are there to be learned. PAF Inc. 25 Central Park West, Suite 25R, New York, NY 10023.

- Graffiti on the window at Franklin Furnace from 30 November - 24 December are done by John Matos **Crash** and Chris **Daze** Ellis, incorporating a mannequin, a brick wall, and phosphorescent paint.

- Subway Art is not just for love, but for money. Keith Haring says he's making about \$250,000 a year, while he

has handed out 80,000 buttons at shows on four continents—they carry drawings of a crawling baby, a barking dog, a twisted man. His T-shirts being sold at the Whitney Museum cost \$6.50, and they are a smash! Keith Haring is big bucks, witness his show at the Robert Fraser Gallery in London, a complete sell-out!

- Nine murals have been made to beautify Fresno's year-old Freeway 41, a cross-town highway which has not yet been landscaped by the State of California. As a result, a mural project has been forwarded to bring bright color schemes to the freeway, **without** public funds. A selection committee asked for sketches of murals with simple and bright color schemes, suggesting themes of family life, culture, business, agriculture and industry. Some of the murals depict the raisin-grape workers in the San Joaquin Valley, other murals depict a scene from Yosemite National Park, etc. All of this was initiated by Howard Growdon, a 24-year-old department store clerk.

- Conceptual artist, H. A. Schult, 44, dressed in a velvet suit, gold lame tie and

enveloped in an ersatz leopard-skin coat and his companion and promoter, Elke Koska, adorned with a huge wig of curly red hair, rainbow makeup, gold eye-lashes and paper stars on her face, led TV crews and 150 invited guests—about 100 of them coming from West Germany—dressed in formal attire down **Paper River** in Greenwich Village to begin their mid-night-to-dawn revelry. This **Paper River** flowed for about two blocks between warehouses on Washington Street in the Village which was placed there by 88 studies from Power Memorial High School, who ere paid \$40 each to empty five moving vans filled with old copies of the New York Times and spread them who were paid \$40 each to empty five moving vans filled with old copies of the New York Times and spread them from sidewalk to sidewalk. By the way, the moving vans were owned by a company called **Van Gogh Movers**. There were 300,000 old copies of the Times which were spread and crumpled from sidewalk to sidewalk. The cost for this "action art" was about \$500,000, with guests and other sponsors paying the bill.

The guests from Germany were art patrons, teachers, businessmen, students, etc. They stayed three days, attending a candle-lit formal banquet in an empty warehouse, listened to Schubert and Wagner under the Brooklyn Bridge, toured the city and had dinner at a Harlem firehouse. They stayed at either the Plaza or the Chelsea.

- Speaking of garbage, Mierle Laderman Ukeles, in cooperation with Creative Time, presented **Sanitation Celebration/Grand Finale** in the First New York Art Parade on 27 September 1983. The parade started from El Museo del Barrio, continued down Madison Avenue, turned into Central Park at 72nd Street where a gala celebration was held. The Celebration included a Sanitation truck completely covered with mirrors—a "social mirror"—and six mechanical sweepers "dancing" down Madison Avenue, followed by a ceremonial sweep involving guest sweepers as well as Sanitation works on regular detail. This is the last chapter of Ukeles' Touch Sanitation project, in which she systematically shook hands with the entire Sanitation Department staff.

- On the first weekend of October, Lynn Hershman, San Francisco artist, presented "Chain Reaction", an environmental light opera for film, fog and recombinant news. Passers-by the south side of Alice Tully Hall got caught up in the smoke, fog and fire that resulted from the PCB spill portrayed in this multi-media event. The event was scheduled for 1 and 2 October.

Chain Reaction combines live drama, opera, and rear projection of film onto 6

separate windows on the south side of the Hall. The characters, lifelike, give the illusion that they are indeed inhabiting the building. The action, dialogue, and script are derived from direct use of current news—slightly manipulated. This was sponsored by the Public Art Fund.

PERFORMANCE ART

Eleanor Antin will appear in performances at Ron Feldman Fine Arts in New York City, appearing as the Black King who travels through this new landscape, *El Desdichado*, which she has installed at the gallery. This is a mental landscape evoking the late Middle Ages, a plague-torn, ravaged time much like our own. The Black King does battle with the Melancholy Knight, wooing a fair lady in a tower, rescuing victims and searching to recover his lost kingdom.

■ Karl Kempton, Loris Essary and Dan Raphael put together a multi-media performance series *Tung behind the I*, consisting of music sound tracks, slides of visual poetry, performance pieces and poetic delivery from memory. This was performed 21 times in 27 days along the West Coast and across the Southwest; Vancouver; Portland and Ashland, Oregon; Sacramento, Santa Cruz, San Francisco, Arroyo Grande, San Luis Obispo in California; Scottsdale, Tempe, Phoenix in Arizona; Las Cruces, Santa Fe, Albuquerque in New Mexico; and El Paso and Austin in Texas.

■ Joyce Cutler Shaw gave a performance of her *Messenger* on 11 November at the San Jose Institute of Contemporary Art and gave a reading as well.

■ Donna Henes performed one of her four *Celestially Auspicious Occasions* on 31 October beginning at 8 a.m. through 6 p.m. on November 2 at 1 Center Steet, the Municipal Building, under the arches in New York City; for the Winter Solstice, she will be performing at the Battery Landfill at Chambers Street at 5 a.m. entitled *Reverence to Her*. Bring a flashlight and soundmaker, she suggests. All this in New York City on 21 December.

■ Franklin Furnace was the location for a performance by Robert Landy, Herb Perr and Irving Wexler, called *Men Are Circles; Men are Spears* on 13 October.

■ ASCO performed in Phoenix under the auspices of *Movimiento Artistico del Rio Salado*, with the participation of Harry Gamboa and Gronk.

■ Bettie Ward Johnston presented *The Red Buick*, an art performance piece, on 27 October at the Spires-Douglas Buick Service Department in downtown San Antonio, Texas.

LOS ANGELES

The Getty Trust has announced that it will build a new Center for the History of Art and the Humanities, as well as a Conservation Institute, to be placed on a 162-acre site in West Los Angeles. A museum will be constructed for major exhibitions, excluding the 20th century. The Conservation Institute will be an advanced training unit for conservationists, and for compiling and communicating about advanced conservation techniques. The Center will have a library of 450,000 volumes and more than 2 million photographs. Western European paintings, major French decorative arts and the manuscript collection will be moved from the Malibu museum to the new site. This will cost \$100 million, not even two years of the required amount that the Trust must spend to avoid paying a tax for not spending 4.24% of their capital.

■ On 12 October, the Museum of Contemporary Art broke ground for their permanent museum facility on Bunker Hill, which will probably be finished in 1986.

The grand opening of the Temporary Contemporary in Little Tokyo, 55,000 square feet of space rehabilitated by Frank Gehry, heralded by posh receptions over the weekend of 18 November, marked the real groundbreaking for MOCA, and now it has its doors open to the public everyday except Tuesdays.

HERE & THERE

Indiana's Indians, a 20-year retrospective of painting and sculpture by Robert Indiana from the artist's collection, will open at the Berkshire Museum in Pittsfield, MA on 12 December and remain there until 29 January. The exhibition, organized by the William A. Farnsworth Library & Art Museum in Rockland, Maine, is a travelling exhibition.

■ Mandeville Art Gallery on the UCSD Campus in La Jolla has *Chicago Scene* as its exhibition through 18 December with paintings and drawings by a large group of Chicago artists and video tapes by another large group, a rare treat for Southern Californians.

■ The Papier Mache Video Institute in New Haven, CT had the First Show of 1984 on the night of 5 November, showing video from 24 artists.

■ The Gray Whale, 2716 S Street, Sacramento, CA 95816 is a new fine art showroom run by Claudia Chapline and Harold Schwarm.

■ Regina Vater was included in an exhibition of *Traditions and Modern Configurations* at Wake Forest University's Fine Arts Gallery from 14 October through

13 November. Some of the artists in the show were Papo Colo, Ana Mendieta, Howardena Pindell, Juan Sanchez and Vater.

■ *The Precious Legacy: Judaic Treasures from the Czechoslovak State Collections* is being shown at the Smithsonian's Museum of Natural History, a large show not only showing the history and culture of Czech Jewry, the oldest continuous Jewish community in Europe, but also the fate of the community during the Holocaust, ending with Terezin, a transit camp in northern Czechoslovakia which served as a "model" ghetto. The show will travel to the Jewish Museum from 25 April through 26 August 1984.

Other places will be Miami Beach, New York, San Diego, New Orleans, Detroit and Hartford.

■ We kind of like the name of *Not Quite Renoir Gallery* in Chicago at 3729 N. Southport, Chicago's newest art gallery, showing work by young artists engaged in representational art. Each month there is a one-artist show.

VIDEO

There is a new video magazine designed for business travelers and tourists, which premiered in Los Angeles in late November, called *Keys to the City*. The advertiser-supported program's prime target is the 40 million travelers who spend about \$6.5 billion in Southern California annually. This is a 30-minute magazine providing information about cultural and entertainment attractions as well as products and services available in the Southland, with commercials geared to its specific audience. It will be presented 24 hours a day in 6 languages and will include public service segments on freeway and transportation information. Distribution is planned for other cities as well.

■ Woody & Steina Vasulka, founders of the Kitchen in New York City, showed their Video Opera, *The Commission*, during the month of November. This is a video opera in which two 19th century composers, Berlioz and Paganini, meet in a video and audio synthesized environment.

■ Tom Klinkowstein showed segments of his international art installation, *Fast Food*, at the San Francisco State University, Student Union Art Gallery, 15-17 November. There are 3 slow-scan TV transmissions from McDonald's restaurants that form a conceptual circle around the world: San Francisco, Sydney and Amsterdam. Klinkowstein is an assistant professor at San Francisco State and lives and works in both the U.S. and in Europe.

■ Video Installation 1983 Exhibition was held at the Visual Studies Workshop from

4 November to 2 December. Barbara Buckner, Tony Conrad, Doug Hall, Margia Kramer, and Bill Stephens' work was selected for exhibition and for an award of \$1,000 each. \$250 was awarded to the following artists for the inclusion of their installation proposals in the catalog: Eugenia Balcells, Judith Barry, Richard Bloes, Terry Berkowitz, Peter D'Agostino, Gary Hill, Rita Myers, Marshall Reese, Michael Smith, and Steina in collaboration with Woody Vasulka. The catalog will list names of all artists who submitted proposals. For more information, contact Nancy Stalnaker Norwood, VSW, 31 Prince St., Rochester, NY 14607.

Video Art: A History, the first exhibition of its kind, documents the 20-year history of a new art form. Through photos, texts, and selected objects, the Museum of Modern Art in New York City traces the evolution of video art from its beginnings in the early 1960s through the present day. The show is on view through 3 January 1984. There is also a showcase of catalogs, periodicals, and video ephemera which accompany an illustrated text written by Barbara London, Director of the Museum's Video program.

■ Gary Hill has completed a new audiovisual environment, **Primarily Speaking**, which is being presented through 11 December at the Whitney Museum of American Art. There is a two-channel video installation, in which there is a complex composition of color, image, sound and voice relationships. There are 8 video monitors arranged on two walls which face each other to form a corridor about the width of outstretched arms. Standing between the two banks of monitors, the viewer is immersed in a wave of oscillating sounds and images.

COPY ART

Lang Art Gallery on the campus of the Claremont Colleges is showing Xerography which demonstrates the wide spectrum of use of the copy art technology from bookworks by many artists throughout the U.S. and abroad to Xerox installations whereby Sheila Pinkel and Slater Barron use copy art to enhance their artwork. The exhibition is up through December in Claremont California.

■ There is a big show coming up in Berlin and Fashion Moda organized by Christian Michelides, according to Louise Neaderland, director of the International Society of Copier Artists.

I.S.C.A. is now accepting applications for new memberships (20 openings) and are telling artists to submit their applications to the office at 800 West End Ave., New York, NY 10025. Send samples of your work with the application.

ELECTRONIC & NEW TECHNOLOGY

On 12 August 1983, there was a live computer link between Eric Gidney, Sydney, and Bob Adrian in Veinna on "The Artist's Use of Telecommunications." They used portable terminals, plugging into the I.P. Sharp system via normal telephones. The "Confer" program allows two, three or more individuals to communicate in the style of a conference telephone call through the use of a shared message file. Although **Umbrella** would have liked to publish the print-out, space does not allow so if anyone wishes a copy, please let **Umbrella** know or Eric Gidney at City Art Institute, P.O. Box 259, Paddington 2021, Australia.

■ **AUSTRALIA 2003 TELECOMMUNICATIONS EVENT:** On 20-21 April 1983 Eric Gidney from the City Art Institute and visiting American artist Tom Klinkowstein produced a telecommunications event involving nearly 100 art students and artists in 5 locations across Australia.

Using telecopiers (photocopy-like machines used to send paper images on a telephone line), Eric Gidney and Klinkowstein coordinated the project which included participants in Sydney, Newcastle, Adelaide and Perth.

The visual portion of the event involved participants at all locations sending and receiving facsimile prints based on the theme of "Australia 20 years in the future." By 3 p.m. on 21 April all locations had a complete set of prints. Then there was a 5-way speaker phone audio conference to access the contents, aesthetics and technology involved.

The purpose of the event was to expose the participants to the new telecommunications technologies and the new "electronic living space" which will be an important creative environment for artists in the near future.

Available is a 20-minute documentary videotape with footage from various locations and explanations on PAL only.

A 100-page book of the facsimile images from Perth, Adelaide, Sydney and Newcastle has been compiled with introduction. \$20 surface, \$25 airmail from Eric Gidney 19 Cook St., Glebe NSW Australia 2037.

■ A new sculpture of the inside of a microchip, recently installed in the first floor lounge of the Institute for Scientific Information, 3501 Market St., Philadelphia, PA 19104. The work, entitled **Microcircuit** by Dallas, Texas artist Gabriel Liebermann, shows a microchip's circuits in great detail. The sculpture is about 6 feet high. A real chip is about a quarter of an inch square.

The sculpture is made of several layers of Plexiglas panels. Each layer shows part of the intricate patterns of the cir-

cuit. The panels are attached to a clear sheet of Plexiglas to create the illusion that the circuitry is floating in midair.

■ The one million photographs in the collection of the Air and Space Museum are going on a set of 10 videodisks which will be available for \$300. One disk with 50,000 images on each side has been completed. It contains in alphabetical order almost all the Air & Space Museum's collection of airplane manufacturer photographs.

The second disk will have more than 800 photos of the Wright Brothers, pictures of aircraft, wars and airlines, plus photos of such notables as Charles Lindbergh, Amelia Earhart and Adm. Richard Byrd.

In the future, copiers will be on the market that will be able to be hooked up to the videodisk system and produce copies for about 30 cents each.

■ Kiki Smith in December will present an image/sound installation "of the body" using microscopic photography (slides & film), CAT scans, X-rays, stethoscope recordings of heart, respiratory, gastro-intestinal systems as well as satellite views of the earth. This will all occur at the Kitchen in New York City.

■ **Immortality for only \$20:** For a \$20 lifetime registration fee, **Immortalizer** will put your *belles lettres* on microfiche at the World View Library, available to anyone "wishing to learn what people have to say about anything and everything."

A creation of Gerardo Mouet, 26, a UCSD political science graduate, while driving the Santa Monica Freeway one night en route to his Westwood apartment, **Immortalizer** asks those people to send the fee, together with their name, birth date and address to **Immortalizer**, 12079 W. Jefferson Blvd., Culver City, CA 90230. Upon receipt of your membership card, you can begin sending letters for filing (plus \$1 a page filing charge) to the World View Library.

■ Recently a cyclotron was used to analyze pages from a Gutenberg Bible. The secrets of this great printer were revealed due to his formulae for inks, which included lead and copper. This gave a richness and beauty to the page, where the print remains sharp and clear to this day. Gutenberg's metal-rich inks have left their mark to this day, almost like an insignia, unique recipes that have not been duplicated.

■ **Computers in Art, Design, Research and Education (CADRE)** will be held 8 - 11 January at Mission College in Santa Clara, California. There will be presentations by internationally known researchers and artists. There will be in-service teachers institutes as well as visits to Silicon Valley. Computer art exhibits and computer mu-

sic concerts at more than 15 sites will highlight the event. For more information, contact Marcia Chamberlain, CADRE Project Director, Professor of Art, San Jose State University, One Washington Sq., San Jose, CA 95192.

NEW YORK CITY

There are several new galleries in New York City, among which are:

Galerie Maeght Lelong, 9 West 57th St., New York, NY 10019: First Show—Sculpture on a Small Scale

Art in General, 79 Walker St. NYC 10013

I.B.M. Gallery of Science & Art, 570 Madison Ave., (David Hupert, director)

Tracey Garet—Michael Kohn, 204 E. 10th St., New York, NY 10003

Bess Cutler Gallery, 164 Mercer St., New York, NY 10012

Armstrong Gallery, 50 West 57th St., NYC 10019 (Audrey Flack: Early Years, inaugural show)

■ Kenkeleba Gallery, 214-16 E. Second St. recently had an exhibition of 22 major Afro-American artists showing paintings, prints and drawings reflecting the influence of Jazz. Included are artists such as Romare Bearden, Faith Ringgold, Vivian Browne, Emma Amos, and many more.

■ The Grey Art Gallery has re-scheduled its exhibition, **Picasso: The Last Decade** to 24 January - 10 March 1984. This will be the largest group of Picasso's work to be seen in New York since the MOMA retrospective in 1980.

■ Arata Isozaki, internationally acclaimed Japanese architect, had his first one-person exhibition in the United States at Rosa Esman Gallery in New York City, showing drawings, prints, and lead pieces for the Museum of Contemporary Art in Los Angeles.

■ Sari Dienes, the doyenne of avant-garde art in New York City, showed new works at A.I.R. Gallery during November. At 85, she is one of the most respected women artists in the art community. She showed new assemblages made from driftwood found around her studio in the country sprayed with metallic colors, plus constructions made with old cigar boxes Dienes had been fond of collecting throughout the years.

MUSEUM NEWS

A major retrospective of the work of Willem de Kooning will open at the Whitney Museum of American Art in December with more than 250 works covering the artist's entire artistic career. A major book on drawings, paintings, and sculpture will be published by the Museum in association with Prestel-Verlag, Munich

and W. W. Norton (\$25.00 paper). Exhibition extends through February.

Quilt National '83 is featured at the American Craft Museum II through 30 December with 36 quilts selected from work of more than 300 artists throughout the world. An 80-page catalog representing all 84 quilts in color, is also available.

■ **The Robot Exhibit: History, Fantasy and Reality** (13 January - 25 May 1984) will be the first major museum exhibition of robots in the United States, premiering at the American Craft Museum II and then travelling to important museums nationwide through 1984 and 1985.

■ **Dreams & Nightmares: Utopian Visions in Modern Art**, major exhibition at the Hirshhorn Museum 8 December - 12 February will feature 136 works by 62 European and American artists of the 20th century, including 47 paintings, 16 sculptures, 32 architectural projects (5 models and 27 prints and drawings), 40 works on paper and a video piece!

■ **Kandinsky: Russian & Bauhaus Years, 1915-1933** is the featured exhibition at the Guggenheim Museum from 9 December through 12 February.

■ **Malcolm Morley**, the first major retrospective of this contemporary British artist, is now at the Museum of Contemporary Art in Chicago. Included are 50 paintings which indicate the diverse breadth of his career.

■ The Museum of Modern Art has been given **The Bull**, Picasso's extraordinary construction in plywood and various other materials which until very recently was unknown to Picasso scholars. Jacqueline Picasso, widow of the artist, gave the construction to MOMA in New York City in Picasso's memory.

NEW MUSEUMS

The Museum of Modern Mythology, 275 Capp St., San Francisco, CA 94110 is a small, but impressive museum which has been in existence for only a year. The collection consists of more than 500 cataloged dolls and related artifacts, and more than 1000 assorted paper items. The oldest doll dates from 1929, with the majority of the collection being from the post-World War II era up to the present.

The popular culture being collected involves characters like Aunt Jemima, Betty Crocker, the Campbell Soup Kids, Chef Boyardee, Chiquita Banana, Dutch Boy, Fisk Tire Boy, Fuller Brush Man and Woman, Jack Frost, Jack in the Box, the Morton Salt Girl, Playboy Bunny, White Owl and so much more.

The Museum is developing a library on classical mythology, semiology, ad-art,

popular culture, trademark design, etc. In addition, a film archives is being established which includes film and video tapes of vintage T.V. commercials, as well as tapes of old radio spots, interviews, and recordings of jingles of and about advertising characters. For more information, call or write to Museum of Modern Mythology, Ellen Weis, Director; Jeffrey Errick, Curator; 275 Capp St., San Francisco 94110. (415)864-3107.

■ The new **Center for the Fine Arts** in Miami will open on 14 January 1984 with "In Quest of Excellence," a survey of masterpieces from the collections of America's leading museums, organized by Jan van der Marck, Director of the new Center. Includes 200 works of art from 60 institutions, this "museum for 100 days" will inaugurate the Center's new building in Miami at 101 West Flagler St., Miami, FL 33130.

■ The **Burrell Collection** opened in Glasgow, Scotland in Pollock Park. The \$30-million building houses Egyptian pottery, Chinese porcelain and jade, Oriental carpets, tapestries, European armor, Greek and Roman sculpture and a dazzling collection of 600 paintings, including works by Rembrandt, Cezanne and by Degas.

■ The **Tokyo Metropolitan Teien Art Museum**, which opened 8 October, is housed in a renovated Art Deco mansion designed by a French architect, Henri Rapin. The first show is a loan show from the Guggenheim in New York, featuring 20th century art of both America and Europe.

■ The **New Museum** opened at 583 Broadway in its new home which has 5 times as much space as its original quarters at 65 Fifth Avenue.

■ The new **High Museum of Art** has opened in Atlanta in its new \$20 million building designed by Richard Meier & Partners of New York City.

■ A new national photograph museum to be called **The Museum of Contemporary Photography** has been formed at Columbia College in Chicago. The director is Steven Klindt, and the museum will occupy most of the first two floors of the college at 600 S. Michigan Avenue in Chicago. The "museum" is a natural development from the Chicago Center for Contemporary Photography, which was its former name.

AUDIO ART

Audio Child '83 was shown at the Verening van Videokunstenaars in Amsterdam from 9 - 14 September 1983.

■ Peter Hiess, Klosterneuburgerstr. 99/4/5 1200 Vienna, Austria is distributor of Netrophile Records, Dum-Dum Records, Kripps and Magen DarmTrakt. They have a list of records, cassettes, etc. So write for their list.

■ **Turbulence** is a collaborative radio program presented by 2 visual artists who believe that radio should discuss the complexities of art in itself, and for its value in and to our Society. Turbulence is a functioning part of an artists radio network that airs sound works by visual artists and conceptual audio pieces that evoke strong mental images. Turbulence was first aired on 6-X FM Radio Fanshawe, London, Ontario on 5 November 1981. It is now heard weekly on CHRW Radio Western, the University of Western Ontario, London, Canada. Turbulence is Sam Krizan and Tony McAulay. There is a catalog available for a list of available tapes which cost \$10 per tape. Contact Turbulence, 998 Commissioners Road W., London, Ont. N6K 1C3, Canada.

■ Zane Productions has brought together Phil Glass and WNET/Thirteen TV. Glass has composed new music for Thirteen's national station identification to accompany the station's new fall video signature. The 3-second piece is for identification on national programs. The 60- and 30-second versions will be used for other identification and local promotional spots.

Glass composed the music which is performed on the Emulator synthesizer. Zane Productions, headed by Jeff Gordon, produces various intermedia artists, including Bob & Bob (signed to Polygram Records), and performance artist Yura Adams (completing a rap record presently with Gordon); additionally, Gordon has been asked to produce for record, the new Robert Wilson opera *Civil Wars* (which features a section of music composed by Phillip Glass and another composed by Glass and another composed by David Byrne of Talking Heads), and is also doing a Danceteria album.

■ **Roulette Broadcast Series** are tapes from Roulette Series events held at 228 West Broadway, New York, NY 10013, heard on WBAI FM 99.5 in New York.

■ **Musicworks** is a journal of new music published by the Music Gallery in Toronto. Issue 23 is accompanied by a cassette, and includes a large section on Inuit music, articles on vocal resonance, computers and voices, and investigations in the science of sound. Issue 24 is also accompanied by a cassette, and contains articles on the Maritimes and Newfoundland, including voices, whales, fiddlers, bagpipes, accordions, a Micmac hymn, UFO stories and a video arcade performance. Each cassette is \$5.00 from the Music Gallery, 30 St. Patrick St., Toronto.

■ **3RIO Tape Releases** is a non-profit tape distribution corporation. For 3RIO, hometaping is an audio communication artform. Their tapes are International Audio Communication Compilation releases. They request a chrome O2 or metal mastertape with a recording of 6 minutes maximum, or more recordings which they can use for other compilations. Put your address on the tape and you will get your master back. They distribute promotion copies to radio stations and music magazines. They wish to distribute experimental music, but will accept new wave, punk, funk, etc. Theme is 1984 Orwell for their next release. **Deadline: December 1983** for release in January 1984. Write to Magisch Theater, Juliaan Dillenstr. 22B, 2018 Antwerp, Belgium.

■ **AUDIO ARTS** is now into its 10th year and accompanies its cassette audio arts with a printed magazine. Volume 6, No. 1 includes work by Richard Hamilton, Philip Glass, Eric Bogosian, Michelangelo Pistoletto, Judy Rifka, as well as recordings of Jean Tinguely's sculptures (13 of them) made during the artist's retrospective at the Tate Gallery in 1982, as well as an interview with Dennis Oppenheim. Vol. 6, no. 2 includes work by Susan Hiller, Glenn Branca, Liliane Lijn, A. R. Penck, Wendy Chambers, Steve Rogers, Edward Koch, John Cage, Joan La Barbara, Bob George, as well as interviews with Joseph Beuys, Francesco Clemente, and records of Stephen Willats from London's alternative club scene. Write to Audio Arts, 6 Briarwood Rd., London SW4 9PX, Great Britain.

■ **Tellus, the Audio Magazine**, will consist of audio art, poetry, drama, comedy, music of primitive peoples, new bands and excerpts from archival tapes. A bimonthly publication, the premier issue is available for \$6.00, but a yearly subscription costs \$30.00. All issues are of high quality, real time copying on chrome 60 minute tape. The cover of each issue will be designed by a top New York artist. Editors and publishers are Joseph Nechvatal, Claudia Gould and Carol Parkinson. Write to Tellus, 143 Ludlow St. no. 14, New York, NY 10002.

ARTISTS' SPACES

At the Washington Project for the Arts, Gene Davis appeared in **Child & Man: A Collaboration** featuring the art of elementary school children in conjunction with the drawings of Gene Davis through 10 December.

■ Nexus, Inc. in Atlanta announces the appointment of Louise E. Shaw as its Executive Director. Nexus, Atlanta's contemporary art center, is a multi-arts facility comprising Nexus Gallery, Nexus Press, Nexus Theatre and Nexus Studio Artists program.

■ Michael Mollett and Skooter have opened up the Midtown Gallery at 2624 West 7th St., near Hoover, in Los Angeles.

■ La Galleria dell'occhio in New York showed Mario Giavino's Color Xerox from 23 October through 12 November; "per esempio il mito" appeared from 12 - 27 November with work by many Italian artists as well as Pierre Restany and others, from the International review for poetic research in anthropological art. La Galleria dell'occhio is located at 267 E. 10th St New York, NY 10009.

PRINTS & PRINTMAKING

Print Workshops: A First Directory of Artists' Printmaking Workshops in Britain & Ireland gives all the up-to-date information on 70 artists' workshops, then lists 143 workshops in 22 countries, including 136 American workshops. \$7.00 including airmail postage from Association of Print Workshops, 5 Chislerley Hall, Old Town, Hebden Bridge, W. Yorks HX7 8SD England.

■ **Printers as Artists** appeared at Euphrat Gallery, De Anza College in Cupertino, CA with the participation of printers in the Bay Area who are artists in their own right who make prints, paintings, or collages. Included in this show were such as Lee Altman, Timothy Berry, Jennifer Cole, Donald Farnsworth, Scott Greene, David Kelson, and many more.

■ **Prints: Coast to Coast** is an exhibition of prints by artists who are primarily known as painters, sculptors or conceptual artists at the Bruce Velick Gallery, 55 Grant Avenue, San Francisco, CA 94108. Included are Keith Haring, Ida Applebroog, Cheryl Laemmle and Suzan Pitt from the East Coast; Jonathan Borofsky from the West Coast as well as Masami Teraoka and Squeak Carnwath. 19th Century Japanese prints by Yoshitoshi are also on display through 30 December.

■ **Canadian Print & Portfolio** is a new quarterly publication which provides information on limited edition prints, books, photographs and portfolios as well as related information of interest to collectors, curators, art consultants, galleries, libraries, corporate collectors, publishers and others with an interest in fine art printing and publishing. A Directory listing suppliers, publishers, galleries, print shops and others providing related services will be included. \$10.00 per year (Canada) and \$15.00 per year (US & foreign). It will be published January, April, September and November. The first issue will appear in January 1984. Write to Canadian Print & Portfolio, Suite 030-74, 65 Front St. West, Toronto, Ont. M5J 1E6.